



ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

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MEMBER,
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**PULL-OUT
CALENDAR**

**ASSOCIATION OF MOVING IMAGE ARCHIVISTS:
*Sounding Out The San Francisco Conference***

NEWS & NOTES



FROM THE DIRECTOR

TOWARD A NATIONAL PLAN FOR FILM PRESERVATION

On February 12th an event of enormous importance to the future of film preservation took place in Los Angeles. As mandated by the National Film Preservation Act of 1992, public hearings were held in Los Angeles to assist the Librarian of Congress in preparing a comprehensive National Report on the current state of American film preservation. These hearings represent the best hopes to date that at long last the archives may find the financial means required to rescue our endangered moving image heritage.

Testimony was heard from a wide range of archival and industry representatives, reflecting a broad diversity of viewpoints. In my own testimony I chose to focus on those elements that must be included in any National Plan if it is to achieve consensus among a wide plurality of participants.

Without elaborating on the principled justification for each of these eight points, I would like to summarize these eight points as crucial to the public debate on preservation that I am sure will ensue.

1. WHY PRESERVE?

In order to present the most compelling case as to why film ought to be saved, we must recognize that motion pictures have been more than entertainment for this century. They are at once: art form, historical document, cultural artifact, market commodity, political force and omnipresent aspect of popular culture. Thus, it follows that in answering such key questions as what is to be prioritized for preservation, who should do it and how preserved films should be made accessible, it is important to take into account the widest array of potential users including historians, sociologists, film critics, film students, economists, social planners and public interest groups.

2. THE NATIONAL FILM COLLECTION:

In the United States, the National Film Collection is held and preserved at a plurality of institutions, philosophically diverse and geographically dispersed, that work together in a spirit of cooperation and common purpose. The National Plan to be prepared by the Librarian of Congress must respond to the broad needs of all of these institutions.

3. FINANCIAL PLAN:

Given the enormity of the challenge and the urgency with which it must be addressed, the bottom line to the National Plan must be a financial bottom line—an innovative plan to cover the costs of preservation at a level commensurate with the scale of the problem. Well meaning statements of concern are no longer sufficient.

4. "ORPHAN FILMS"

Governmental agencies have a special responsibility for rescuing films held in public institutions that otherwise would find no commercial funding. In particular, the National Plan must take special account of endangered newsreels and documentaries.

5. THE PARTNERSHIP:

A truly comprehensive approach to preservation must be premised on fostering an active partnership bringing together the archives, the film industry, government, foundations, the creative community and philanthropic individuals. The "them" vs "us" mentality of the past must become "we."

6. NEW TECHNOLOGIES:

While avoiding quick fixes that later will be regretted, archivists should welcome the role that new media technologies, particularly the digital revolution, are likely to play in providing new and even radical solutions to old problems.

7. ACCESS:

The goals of preservation and access to the holdings are symbiotically intertwined. Preservation without access is dead storage; access without preservation is destructively short-sighted.

8. TELEVISION:

While the immediate goal of the National Plan focuses solely on film, in the long run a truly comprehensive plan must take into account the daunting challenges of television and video preservation.

Robert Rosen



1993 Festival

IN CELEBRATION OF ANOTHER YEAR of preservation, the Archive has set aside four weeks in April and May for the 1993 Festival of Preservation. Previously held during the summer, the Festival of Preservation has been moved to spring, allowing greater attendance by UCLA's student population. This edition of the Festival will present the wide variety of films recently preserved at UCLA.

The Festival will open with "The Guns of Navarone" (1961), restored in cooperation with Sony Pictures Entertainment/Columbia Pictures. The new version features improved color and a re-recorded stereo soundtrack. Also to debut is a new print of "Life with Father" (1947) with William Powell, Irene Dunne and Elizabeth Taylor, made in cooperation with Warner Brothers, with funding from the Stanford Theater Foundation. Festival goers will also enjoy "To Each His Own" (1946) with an Academy Award-winning performance by Olivia de Havilland. Two other forties classics, Raoul Walsh's psychological Western "Pursued" (1947) and Max Ophüls' film noir "Caught" (1949) will be shown as a double feature.

A pair of Josef von Sternberg films, "Shanghai Express" (1932) and "American Tragedy" (1931), comes out of the Archive's preservation partnership with Universal Studios. A favorite Columbia screwball comedy from 1940, "His Girl Friday" (preserved with funding from Dini and Les Ostrov) is back by popular demand and will be shown with RKO's "The Devil and Miss Jones" (1941). An evening of "The Big

News" will show off the Archive's television preservation achievements, with original program participants in attendance. (See sidebar.) Early color programs on restored videotape will be shown in another evening devoted to television.

Silent films will include "Gretchen the Greenhorn" (1916) with Dorothy Gish, and a charming King Vidor short titled "Bud's Recruit" (ca. 1918), as well as "Empty Hearts" (1924) with Clara Bow. An evening of Vitaphone shorts continues early sound preservation efforts first showcased in the 1990 Dawn of Sound series. The shorts, which feature some of vaudeville's finest musical entertainers will be followed by a golf-themed musical (!) in two-color Technicolor titled "Follow Thru" (1930), starring Charles "Buddy" Rogers and Nancy Carroll. Robert Flaherty and F.W. Murnau's "Tabu" (1929) shares a

South Seas

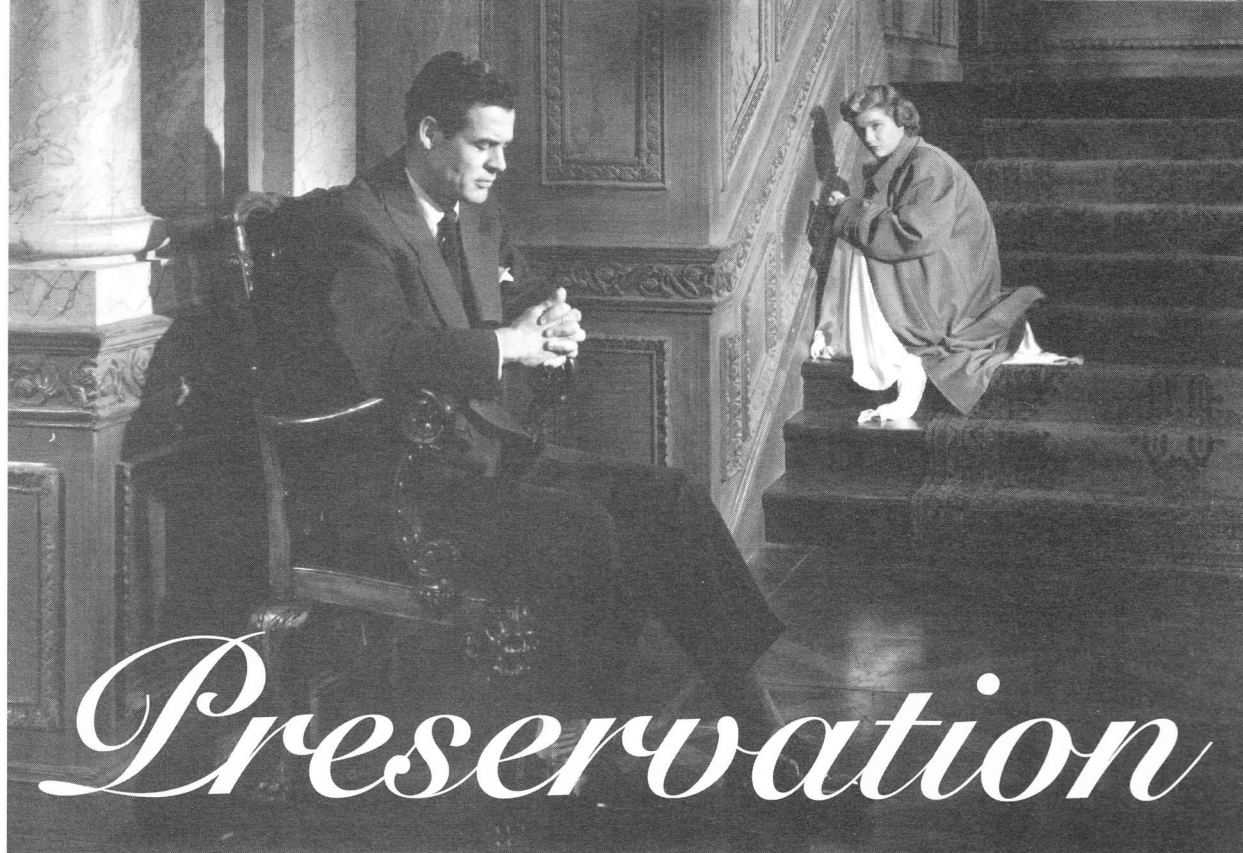
setting with the newly preserved two-color Technicolor feature,



of

CLOCKWISE FROM TOP LEFT: IRVING BERLIN'S "THIS IS THE ARMY," WITH AN ALL-SOLDIER CAST; BARBARA BEL GEDDES AND ROBERT RYAN IN "CAUGHT"; MARLENE DIETRICH AND CLIVE BROOK IN "SHANGHAI EXPRESS"; OLIVIA DEHAVILLAND WITH PHILLIP TERRY IN "TO EACH HIS OWN."

by
Laura
Kaiser



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"Legong, Dance of the Virgins" (1935).

In tribute to other archives, the Festival will present an evening of works from Anthology Film Archives, and a special 70mm screening of Jacques Tati's "Playtime" (1968) from the Cinematheque Francaise. A series of Saturday matinees will evoke moviegoing experiences from the past with shorts, cartoons and adventure films. The documentary "Around the World with the Graf Zeppelin" will be shown with restored Hearst newsreels, highlighting the Archive's continued commitment to preserving the full range of American film genres.

Closing the Festival in fully restored three-color Technicolor will be Hollywood's World War II extravaganza "This is the Army" (1943). A true period piece, this musical show boasts a score by Irving Berlin; the all-soldier cast features performers like George Murphy and Ronald Reagan, show-business professionals in civilian life, who were in uniform for the war's duration. UCLA restored the film with help from the Department of Defense and the Irving Berlin Estate.

The films in the 1993 Festival were preserved with funding from a myriad of institutions: the AFI/NEA Preservation Grants Program, American Movie Classics, AT&T, the Biennale di Venezia, the National Archives of Canada, the David and Lucile Packard Foundation, the Mary Pickford Foundation, the Silent Society of Hollywood Heritage, the Society for Cinephiles, Sony Pictures Entertainment, the Stanford Theatre Foundation and Universal Pictures. Individual funders include the late Floyd Crosby, Dini and Les Ostrov, and Martin Scorsese.

As in past years, the Festival of Preservation is made possible through the generosity of funding agencies ranging from the City of Los Angeles Department of Cultural Affairs, to the California Arts Council, to the National Endowment for the Arts. Thanks also go to the Archive's entertainment industry friends, who have helped support the Festival through purchasing ads in the catalog. To date, they are: Armstrong and Hirsch, Blockbuster Entertainment, Cinetech, Creative Artists Agency, the David Geffen Foundation, Lucasfilm, Sony Pictures Entertainment, Technicolor, Turner Broadcasting, Warner Brothers and YCM Laboratories.

THE ARCHIVE OCCASIONALLY HIGHLIGHTS its special relationship with Los Angeles television. On April 22, during the 1993 Preservation Festival, the Archive will present a tribute to KNXT's "The Big News," the first hour-long newscast in television history, a program which changed both local and national television news coverage. On hand for the evening will be members of the original anchor team, including Maury Green, Bill Keene, Ralph Story, Gil Stratton, producer Pete Noyes, director Dan Gingold and reporter Howard Gingold.



AGNES VARDA



On January 14, "Lumiere's Century: The Art of Reality" opened in Melnitz Theater with a screening of "L'Opera Mouffe" (1958) and "Ulysse" (1983) by Agnes Varda, accompanied by Louis Malle's "Vive Le Tour" (1962). On hand to introduce the program was Agnes Varda, who spoke about the documentary as an expressive form.

Associate Professor Janet Bergstrom of UCLA's Film and Television Department interviewed Agnes Varda shortly before the program began. Portions of the interview are excerpted here.

Tell me about "L'Opera Mouffe."

I made "L'Opera Mouffe" in 1957. I always had the idea that "cinema verite" doesn't exist. Cinema is never verite. Either it is fiction or, if it is documentary, it is a very directed documentary. The filmmaker chooses what to film, what to keep, what to edit out. It's always subjective. I just push this idea further and say, let's make subjective documentaries.

Was that your idea for "L'Opera Mouffe"?

"L'Opera Mouffe" is about a little street in Paris, the rue Mouffetard, and all these poor old people, drunks. But it's also the diary of a pregnant woman. I was pregnant at the time. I wanted to see what one can feel when hoping for a child to arrive in this rotten world. Looking around and seeing only old people, drunk, dirty, blind people, all alone, bums dying in the street, because bums were already in the street in '57, there are just more now, and younger. And... What do you think you feel when you are expect-

ing a little baby? I was looking at these old people and thinking, once they were babies and somebody kissed them and put powder on them...somebody smiled at that little body six months old... So all these have been babies that were loved. Here they're like...what is left of them. So how can you feel when you are expecting a child and looking around you? That's what the subjectivity of "L'Opera Mouffe" is about.

Do your films represent a woman's point of view?

I don't think my films represent the point of view of a woman, specifically. I have treated certain subjects in which being a woman made me feel certain aspects of the story, like in "Cleo from 5 to 7" (1962). But the film was not an autobiographical statement, not myself reflected in a mirror.

"Vagabond" was a very powerful film, very well acted. Could you compare your women characters?

It came to me recently that if you take "Cleo from 5 to 7" and "Vagabond" (1985), there are similarities between the female characters, even though they look like complete opposites. But they both face death. I see "Cleo" as a feminist film. Because in the first half of the film Cleo is looked at, and then she is the one who looks. This is very clear. She is looked at by her maid, by the saleswoman, by the people in the street, by everybody, by her musician, by herself in the mirrors, but when she decided to get rid of her wig, to go out—because she's just pissed off with everybody—she's the one who looks. She starts to look at the people in the street, people who do strange things, she goes into a cafe, she finds out that nobody listens to her record, she meets a soldier and for the first time she is able to have a real conversation. She isn't involved in: "Do I look good? Does he look at me? Does he want me?" So she's not an object of desire but a subject of looking herself.

What about "Vagabond"?

You see, Mona in "Vagabond" is a girl who is found when she's already dead. I could have structured it differently where she could

have kept on walking, and we could always have hoped that something would get her out of trouble. By showing her dead at the beginning, it is a film without hope. But again, I always tried to keep a distance. I tried to make the author very modest and say, I don't know everything about that girl. She's still hiding from me. She still keeps her mystery even though I invented her.

How do you structure your films?

Certain people think that making a film is just illustrating a story or a book. How can you make an image of something you have read ten years ago or twenty years ago? I think cinema has to start from cinema. I never adapt anything. Starting from cinema means structuring ideas and vision to make them become a film and nothing else. "Vagabond" and "Cleo" involved the same research to structure something, which is very thin. Cleo is a girl between 5 p.m. and 7 p.m. who is waiting for the results of a medical exam and is anxious and afraid and acts differently that day. Mona is found dead in a ditch. Through the people she met in the last month, we may try to reconstitute that special time, partially, knowing that her wildness will escape us and we will never understand totally what she is. Not even me writing her story, inventing her story. And it's not writing her story, because I don't write screenplays. The structure of "Cleo" is very specific between objective time and subjective time. "Vagabond" is very specific between the people speaking about her, building a kind of puzzle which should be a portrait at the end, but pieces are missing. Cleo is a woman and Mona is a woman. I made them women because I like them better that way. I thought I would have a man on the road. But then, when I was investigating, I saw so many young women on the road. I picked them up, I spoke with them. And I said, wait, we have always seen men on the road. But now, in the last ten years, young women started to be bums. When I was young, you would never see anyone except men, young or old men, on the road. Now this is a new social phenomenon. So my sensitivity is that of a woman, but my mind works in terms of structure. I'm trying to work to make the cinema become a real creation.



A SCENE FROM
"L'OPERA MOUFFE."

COMING ATTRACTIONS

ASIAN PACIFIC FESTIVAL RETURNS

The Los Angeles Asian Pacific Film and Video Festival, a co-production of the Archive and Visual Communications, is scheduled to run this year from May 14-23. The top showcase of Asian Pacific film and video on the West Coast, the Festival presents new features and shorts by independent Asian Pacific filmmakers and videomakers. Many film/videomakers will be in attendance, promising a lively multi-cultural dialogue.

The Festival reaches out to a diverse audience, including members of many Asian and Pacific Islander communities in the Los Angeles area. From an initial focus on Asian-Americans, the Festival has become highly international, embracing all Asian and Pacific-Island nationalities—whether working in their countries of origin or in Australia, Canada, the United States, Europe or Latin America. Within Asia itself, the film industries of Hong Kong and Japan assume a dominant role, but the Festival typically seeks out work from nations with film cultures that are less well known in the United States, such as Korea and Vietnam.

The larger theme is the historical fact of the Asian-Pacific *diaspora*, the dispersal of Asian-Pacific peoples and communities throughout the world. By showing the Asian-Pacific experience at home and “overseas,” film and video present the audience with the incredible continuity, complexity and dynamism of this far-flung community.

SCHOLARS WORKSHOP

The Original Document In The Writing Of Film

On December 5, a friendly gathering of film historians, scholars, students and archivists convened for a Saturday afternoon of theoretical discussion and research anecdotes. The workshop was part of the “Turning Points: Columbia Pictures and the Social Film” series. Columbia is one of the studios whose records have not been available for scholars to study. The personal accounts of Frank Capra and other artists who worked at Columbia thus continue to dominate the image of this often underrated Hollywood studio. With this as a point of departure, the workshop undertook a discussion of film historiography in the age of new technologies and changing theoretical perspectives.

Tino Balio of the University of Wisconsin shed some light on what happens when a studio's records do become available. When United Artists donated its records to the University of Wisconsin, Balio recalls that practical matters of storage and transportation preceded and in some ways prevented a head-long rush into the material, which required extensive organization and cataloging before being ready for use. Instead of the hoped-for letters from Chaplin, Pickford and UA's other founders, Balio had to content himself with corporate records, which revealed among other things that Chaplin's primary contact with the firm concerned the U.S. release of his own films.

The discussion, which was moderated by the Archive's Head of Research and Study Steven Ricci, went on to caution film historians to be self-conscious of their own expectations and ideological agenda. A theoretical model which cannot accommodate surprises was seen to be rather useless. Janet Staiger of the University of Texas at Austin focused on

this point particularly: a Marxist economic approach to film industry research is useful, but any model must remain flexible. Many questions need to be asked in the writing of history. Author Robert Sklar spoke of “lengthening the questionnaire” to fill in the many gaps remaining in our understanding of film history. He quoted Michel Foucault's goal of leaving behind the “archive,” that is, finding and preserving as many of the artifacts as possible to allow future research and multiple interpretations, rather than giving definitive answers before all the questions are asked.

Thomas Schatz, author of “The Genius of the System: Hollywood Filmmaking in the Studio Era” stressed the importance of communication among the professions which work with film materials: scholars, librarians, archivists and, ideally, the film industry. Chuck Wolfe of UC Santa Barbara contributed his first-hand knowledge of Columbia Studios from the research he has done on Frank Capra. The audience for this renowned panel of film scholars included faculty members from nearly every Southern California college and university with a film program, as well as representatives from Los Angeles film research institutions and archives. Questioners contributed their insights to a discussion which clearly addressed issues of pressing importance. The Scholars Workshop was supported by a grant from the John D. and Catherine T. MacArthur Foundation.

ROBERT ROSEN TESTIFIES

The first of two Library of Congress/National Film Preservation Board public hearings on the state of American film preservation was held in Los Angeles on February 12. The panel was headed by Librarian of Congress James Billington and NFPB Chair Fay Kanin. Archive Director Robert Rosen testified with the opening group of representatives from public film archives. Besides UCLA, these included the Academy of Motion Picture Arts and Sciences, the National Center for Film and Video Preservation at the American Film Institute and the Pacific Film Archive. Other groups presenting testimony on the need for increased support of film preservation were the major film studios, film laboratories doing preservation work, film critics/journalists and various film-related organizations. Robert Rosen's comments are summarized in his column, “From The Director.”



ROBERT ROSEN



DONOR PROFILE:

A Conversation With Dini Ostrov

Archive Council founding members Dini and Les Ostrov are special champions for the cause of film preservation. They have funded preservation of two classic American comedies—first George Cukor's "Holiday" (1938) with Katharine Hepburn and Cary Grant, then Howard Hawks' "His Girl Friday" (1940) with Rosalind Russell, Cary Grant and Ralph Bellamy. Currently, they are researching their choice of a third film to have restored. Editor Cornelia Emerson had the chance to talk with Dini Ostrov recently about her commitment to film preservation.

I understand you and your husband both attended UCLA. What did you study there? Was film an important part of your life then too?

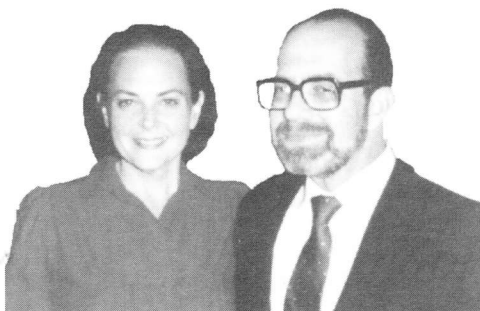
We were both French history majors, but devoted most of our undergraduate effort to "The Daily Bruin," first as reporters, then as editors. When our first child was born, he appeared in "The Daily Bruin's" Staff box. Neither of us had an inordinate interest in film at that time. We still have little affinity for the movies of that era—the sixties. We did, however, both consider movies a very important part of our childhood. Neither Les in Duluth, Minnesota, nor I in Beverly Hills ever missed a Saturday matinee. Despite being born in New York a block away from Dean Gil Cates, and on his very birthday, I grew up in Beverly Hills, a child of "the industry," surrounded by home projection rooms and private screenings. As I watch the films of the turn of the forties now, I finally understand what my friends' parents did for a living.

I'm told that you support many UCLA-related causes and that you're involved in a number of alumni activities. Can you tell me a little about that?

I've long felt a need to support the arts, which give balance and perspective to science and the humanities at UCLA. I also enjoy supporting honors programs; student research and writing; and arts, humanities and GSM scholarships. I've donated a pre-Columbian collection to the Fowler Museum, and with Les, given many works of art to the Grunwald Center, the Wight Gallery and the University Library. I've been involved with various support and honorary groups, served on the boards of several alumni groups, and arts and humanities councils; and I've assisted with scholarship selection in several departments.

How did you become aware of the UCLA Film and Television Archive and the work it does in film preservation?

We love the movies of the late thirties and early forties, and saw every one we could when the Archive began screening them at



DINI AND LES OSTROV

Melnitz several years ago. We learned at those presentations what nitrate was and why it wouldn't wait, and were thrilled to find out that UCLA was involved so deeply in preservation of these films. In 1986 when the Archive presented a special screening of the newly restored "Casanova," we were happy to host one of the receptions held before the screening.

What gave you the concept of "adopting" individual films, and funding their preservation? What motivates you to help us?

It was all Rosalee Sass' idea. She was Director of Fine Arts Development then, and we had worked together on many other projects. When she realized at that reception that we had an interest in film preservation, she suggested that we save a favorite. It was love at first hear—an opportunity to assure the survival of "our" movie, and a way to share a little in the immortality of a wonderful work of film art. What motivates us to help? Someone has to; these movies are far too delicious to lose.

Having funded the preservation of "Holiday" and "His Girl Friday," you seem to have an interest in American comedies of the 1930s, often called "screwball comedies." What particularly interests you about these films?

Location, location, location! The best of these films were written by very good wordsmiths whose witty scripts were designed strictly to *entertain* the audience. They didn't depend on mass destruction of life or property for interest. Suspension of disbelief in these comedies was integral to their essentially escapist nature; they were not meant to inform, but to transport, to lift, truly to entertain. And, in a refreshing departure, women like Katharine Hepburn, Rosalind Russell and Barbara Stanwyck were real characters, and the intellectual equal of their male counterparts.

Additionally, what distinguishes these movies and makes them work are supporting casts of incredible character actors like Edward Everett Horton and Lew Ayres in "Holiday," or S.Z. Sakall and Sydney Greenstreet in "Christmas in Connecticut," or "Casablanca" for that matter.

The Archive Council

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- Building a broadly representative collection of motion pictures and broadcast programming.
- Rescuing our endangered moving image heritage through film and television preservation and restoration.
- Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- Supporting scholarly research, media production and publication.



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in the Archive Council is at the following levels:

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\$50,000 —*Save a color film!*

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\$15,000 —*Save a black&white film!*

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The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

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PRESERVATION NEWS



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Apart from preparing many newly preserved titles for the 1993 Festival of Preservation, the Preservation staff has also continued to upgrade films it has previously worked on. Though the Archive's restoration of the first three-color Technicolor feature, "Becky Sharp" (1935), was presented eight years ago, the print actually continues to be improved as new film elements come to light. The Nederlands Filmmuseum recently contributed a Dutch-subtitled 35mm print, allowing the Archive to substitute sound from the 35mm track in places where 16mm had to be used before. Some of the Dutch print's color shots (those without subtitles) are also being inserted to upgrade visual quality.

Another preserved film to benefit from the discovery of missing scenes is "The Strange Affair of Uncle Harry" (1945). Previously lost 35mm elements have recently been located and are being used to improve the film's soundtrack. There are many stories of detective work and accidental discoveries leading to better film preservation; further examples of such efforts can be seen in the Archive's unique Festival of Preservation.

NEA MEDIA ARTS GRANT

The Archive has been awarded a grant of \$31,000 through the Media Arts program of the National Endowment for the Arts. The grant will support programming activities during 1993, including archival programs like the Festival of Preservation, community-related festivals and retrospectives reflecting the cultural and ethnic diversity of Los Angeles, and screenings of alternative and independent filmmakers from the U.S. and abroad.

CECIL B. DEMILLE PRESERVATION PROJECTS

The Cecil B. DeMille Trust has made a donation of \$25,000 to support film preservation at the Archive. The funds will be used to preserve "Union Pacific" (1939), DeMille's action saga about building the first transcontinental railroad, with stars Barbara Stanwyck, Joel McCrea and Brian Donlevy. Trustee Cecilia deMille Presley commented: "Film preservation is so important, for the students to be in touch with the filmmaking of the past." Another major DeMille film (from 1936) is "The Plainsman," starring Jean Arthur and Gary Cooper. The Archive is currently receiving support from Universal to preserve this classic Western. Other DeMille feature films preserved at UCLA include "Cleopatra" (1934), "The Sign of the Cross" (1932) and "This Day and Age" (1933).

Friends of the Archive

The Archive would like to thank UCLA employee James Bickel for a year-end contribution. Thanks also to Mrs. Jack Oakie, an Archive Council member who sent an additional donation to the cause of film preservation and restoration, in honor of Jack Oakie. We are very grateful to Donald Geddes, who made a gift in the name of Juli Hutner in memory of her son, Aaron Curtis Taylor. And we also appreciate of the gift of Steven and Cathy De Bauche of Green Bay, Wisconsin, to be matched by a matching gift program from Wisconsin Energy Corporation.

Association of Moving Image Archivists Conference

by Ed Carter

Photo courtesy of the San Francisco Public Library History Room.

THE SECOND ANNUAL CONFERENCE OF the Association of Moving Image Archivists (AMIA) was held from December 8-12, in San Francisco. The Association's mission is to provide a forum in which individuals can exchange information on the collection, storage, preservation, cataloging, exhibition and study of moving images. The Archive was well represented at the conference. Staff members who attended were Eric Aijala, Ed Carter, Rosa Castro, Dan Einstein, Bob Gitt, Howard Hays, Andrea Kalas, Jane Magree, Eddie Richmond, and Martha Yee. This turnout of Archive staff underscores their commitment to participating in AMIA's goals, which will not only expand their own archival education, but help other archives as well.

Several staff members gave presentations in the "general sessions" of the conference. Andrea Kalas, Assistant Manager of the Archive Research and Study Center, explained ARSC's closed caption/subject access computer project. The Archive's News and Public Affairs collection contains tens of thousands of national and local newscasts and public affairs programs, but limited staff time makes even minimal cataloging of this collection impossible. To provide ARSC users with more than merely a title and date list of programs, a system has been devised by which the closed captions of each program can be downloaded from the videotape into a computer database. First, the closed captions are decoded from the tape and put into a file on a personal computer. Then the file is loaded into a free-text searching database and indexed for key word searching.

In the seminar on "Licensing Policies and Practices in Moving Image Archives," Commercial Services Manager Howard Hays addressed the issues of user access, fee sched-

ules and protection of materials from damage and illegal use. Hays spoke to the unique qualities of running a commercial licensing operation within the context of a non-profit, preservation-minded institution. When the need to license footage conflicts with the mission of preserving the material, the archival function must take precedence. Hays said with some pride that all material made available to his clients must conform to archival standards, and not the quickest and cheapest means possible. This means that, although some requests may not be able to be serviced due to cost or time constraints, those requests that can be handled are fulfilled using the highest quality materials possible. All licensing fees are utilized to support the Archive's preservation and access programs, which in turn keep the material available for future clients.

Curator Eddie Richmond spoke about the financial difficulties of the Archive during the seminar entitled "Managing Moving Image Archives." Richmond noted that UCLA has incurred huge budget cuts, and the Archive has undertaken some very serious belt-tightening as a result. Though the Archive has suffered significantly, it still has managed to maintain its basic services and activities through a variety of measures. Among these are identifying core programs, finding new funding, developing funding reserves, and planning budgets at least a year in advance. Richmond's talk proved not only informative, but quite timely. All archivists, whether public or private, are experiencing the same type of financial crunches, and Richmond showed that an institution can weather a recession relatively intact.

In smaller sessions, specialized groups in preservation, cataloging and publishing met to

discuss their particular areas of interest. In her capacity as acting co-chair, Martha Yee led several meetings of the Cataloging Committee. Jane Magree and Ed Carter served on a subcommittee which drafted a mission statement outlining this committee's goals.

A central theme of the conference was moving images and sound. During a special evening session at the Pacific Film Archive, UCLA Preservation Officer Bob Gitt presented a lecture on the history of sound in motion pictures (see sidebar).

This year's AMIA conference allowed many staff members to see first hand the latest developments in moving image archiving, to learn from their colleagues and to relate their own experiences and knowledge in turn. If the other members of AMIA came away from this week with as much valuable information as the staff of UCLA, then the conference was a success.

"A CENTURY OF SOUND"

On December 10 at the Pacific Film Archive, Preservation Officer Bob Gitt presented his talk, "A Century of Sound: Audio for Motion Pictures from Edison Cylinders to Dolby Stereo." It was a complex and entertaining look at the history of film sound. For nearly three hours, he enthralled his audience with a stunning variety of slides, film clips and music, creating a fascinating history lesson. Contrary to the popular belief that sound films began with "The Jazz Singer" in 1927, Gitt demonstrated the parallel developments of sound and film technologies, starting with Edison's earliest sound and film inventions in the nineteenth century. Gitt methodically took the audience through each technological development of sound reproduction and its relationship to film. He showed very rare, early examples of films with sound (some of the earliest were from the turn of the century—a 1902 Gaumont Chronophone, and Oskar Messter's Biophone from 1903). He continued through to the sound-on-disk process Vitaphone, the sound-on-film processes Fox Movietone and RCA Photophone, and ended with a clip from "Dances With Wolves," which utilizes modern Dolby stereo. With each type of sound-on-film track, Gitt had the aperture on the gate opened to allow simultaneous projection of the soundtrack and the image, making the complicated differences crystal clear for the audience. His presentation struck a balance between technical information and entertainment value, thus appealing to both professional archivists and members of the general public. This talk was one of the highlights of the AMIA conference, generating a buzz of discussion throughout the final day of the event. Happily for Los Angeles filmgoers, Gitt will give an encore performance of "A Century of Sound" at the Archive's Festival of Preservation, on Saturday, April 17. Come early—this will no doubt be a very hot ticket.



Preservation

IN THE UPCOMING 1993 FESTIVAL OF Preservation, the American Movie Classics telethon in March, and at archives and film festivals around the world, filmgoers may see the many films preserved and restored by UCLA. Viewers may love the beauty of the final product, but not understand or appreciate the complicated process, the zealous care and patience that go into making such pristine prints available. The dedication and hard work of the Archive's preservation staff make it all possible, but very few people know exactly what is required to preserve films. The following is a short introduction to this often mysterious area of archiving.

In general, "preservation" means extending the life of an object, in this case, a film. As nitrate film stock is highly unstable and inevitably degrades into powder or goo, the preservation of nitrate films involves the transfer of the film to new acetate or polyester safety stock. Often this is a (relatively) simple process of taking a complete print or negative and making a straight copy onto new stock. "Restoration" is usually a much more complicated process. It assumes that a current copy is in some way inferior or incomplete compared to an earlier or "original" version. Restoration can mean many things—the recreation of an original release version, a "director's cut" or simply an effort to produce a print with the best possible picture and sound quality, when commonly seen copies are in poor condition.

Preservation Officer Bob Gitt supervises the preservation of fiction films. This includes feature films, short subjects and cartoons. (For a more detailed study of Gitt's work, see "Archive," January/February 1992.) Gitt has the difficult job of determining which films in the Archive's collection should receive preservation priority. This might mean films that have artistic or cultural significance, but also includes possibly unique material of "lesser" films which has deteriorated enough that any

delay could result in the loss of that title. Gitt travels all over the world to accompany screenings of films preserved by the Archive, and hunts in other archives for material which may complement his preservation projects. He is not merely a coordinator or goodwill ambassador, however; he always works directly on the films himself.

The completion of the soundtrack is just as important to Gitt as the picture, and he often will wind methodically through an entire film's magnetic track, and remove (with a razor blade or other low-tech tool) tiny pieces of dirt and grit stuck to the surface. (He jokingly refers to this as his patented "digital" sound enhancement system.) This example points out that no matter how many sophisticated techniques come along for improving picture and sound quality, painstaking manual work will always be a part of film preservation.

Assistant Film Preservationist Eric Aijala started with the Archive in September 1987, and joined the preservation staff in 1989. Aijala performs many of the same duties as Gitt, and he oversees work on titles from the silent period. Working closely with these films for the past several years has made him an expert on many aspects of early American film history, which will aid him in the detective work necessary for future projects. Silent film preservation is quite difficult, because resource materials are scarce or non-existent. Many silent films made use of color tints to enhance the images; however, surviving prints are usually black and white. To reproduce an "original" version, Aijala must research the film's history to discover which tints were used, and for what sequences. Then he works with the film lab to try to reproduce,

as closely as possible, those colors when the new print is made.

Rosa Castro, Film Preservation Assistant, has been an Archive staffer since 1989, and began preservation work in early 1992. She performs much of the often tedious, time-consuming "dirty work"—winding through prints to check for damage, repairing broken perforations and tears, and splicing together new prints. Though not as "glamorous" as other preservation tasks, these are nevertheless vital functions. A typical job might be repairing every single sprocket in a hundred-foot section of a print. Without these repairs, the film could not be projected or copied.

Newsreel Preservationist Blaine Bartell oversees the preservation of the Hearst Newsreel collection. (For a fuller explanation of Bartell's work, see "Archive," November/December 1990.) Bartell began working at the Archive in 1982 as a work-study student while studying animation at UCLA, and became the Newsreel Preservationist in 1984. Like Gitt, Bartell decides which material most desperately needs protection. Working closely with Vault Manager Jere Guldin and his staff, he keeps a close watch on the state of the continually deteriorating nitrate newsreels, and attempts to eliminate footage that has degraded beyond saving, and to save that portion that is in imminent danger of being lost. For Bartell, nearly every project is a "restoration" because all the completed newsreels were disassembled after being pulled from release, and individual stories were used as stock footage. One of Bartell's main jobs is trying to piece together these jigsaw puzzles.

Aiding Bartell in these efforts is Yuell Newsome, Newsreel Preservation Assistant, who joined the Archive in 1989. Newsome acts as a jack-of-all-trades, and performs a wide variety of jobs. A typical day for him might include: winding through an original negative to check for damage, researching an original title logo for a nearly completed newsreel issue, preparing a completed print for lab work, delivering the print to the lab, picking up yet another (new) print from the lab and inspecting that on return to the vaults.

Though this is only a glimpse at the work done by the preservation staff, it provides an idea of what goes on in those dark vaults and workrooms and how these people recreate the beautiful images that help preserve our moving picture heritage. To get a better look at this work, attend the Archive's Festival of Preservation, from April 9 to May 8, 1993.



**THE ARCHIVE'S
PRESERVATION
STAFF
(LEFT TO RIGHT):
ERIC AIJALA,
BOB GITT,
ROSA CASTRO,
YUELL NEWSOME
(TOP) AND
BLAINE BARTELL
(BOTTOM).**

NEWS

SCREENINGS

Local, national and international screenings highlighted recent Archive print loans. The **Swedish Film Institute** exhibited several preserved titles in its Josef von Sternberg series, including "Dishonored" (1931), "Blonde Venus" (1932) and "The Scarlet Empress" (1934). Turin, Italy's International Young Cinema Festival screened "Moonrise" (Frank Borzage, 1948), "Remember the Night" (Mitchell Leisen, 1940) and "Doctor X" (Michael Curtiz, 1932), among others. In its "Hollywood on Trial" series, the **Brooklyn Museum** showed "Force of Evil" (Abraham Polonsky, 1948) and "Body and Soul" (Robert Rossen, 1947). Other New York area screenings took place at New York University and the American Museum of the Moving Image. **Cinemathèque Ontario** in Toronto borrowed Archive prints of four Jacques Rivette titles, including "Duelle" (1976) and "Norioit" (1976). Long-time Archive friend, the Stanford Theatre ran a tribute to David O. Selznick, and utilized Archive copies of "Notorious" (Alfred Hitchcock, 1946), "Bill of Divorcement" (George Cukor, 1932) and "I'll Be Seeing You" (William Dieterle, 1944). Also in Northern California, the **Pacific Film Archive** screened a nitrate print of "Black Narcissus" (Michael Powell, Emeric Pressburger, 1946). (The Archive holds this print on deposit from the Motion Picture Academy.) In the Los Angeles area, USC, the Los Angeles County Museum of Art, the American Cinematheque and the Motion Picture Academy all borrowed Archive prints for exhibition.

MOTION PICTURE ACQUISITIONS

Thelma Sheehan has donated a wide variety of films in 16mm. Among them are military short subjects ("Naval Worker's Digest," "LST: Landing Ship Tanks"), Grantland Rice Sportlights ("Flying Leather," "Battling Silver Kings" and "Ski-Pilots") and many interesting films released by non-major studios, including "The Corsican Brothers" (Gregory Ratoff, 1941), "Frankenstein Meets the Wolf Man" (Roy William Neill, 1945) and "San Francisco Docks" (Arthur Lubin, 1940). From the American Film Institute, the Archive received the first portion of the **Dermot T. Myrick Collection**, including "Lawless Land" (Albert Ray, 1936) and "Feud of the Land" (Harry Fraser, 1936), which complements UCLA's substantial holdings of B Westerns. Capital Cities/ABC generously provided 35mm prints of two films, "The Man" (Joseph Sargent, 1972) and "Part 2 Sounder" (William Graham, 1975). From producer **Robert Faber**, the Archive received twelve of his "featurettes," promotional films for Universal features released from 1970-78, including those for "The Great Waldo Pepper" (1975), "The Hindenburg" (1975), "Same Time, Next Year" (1978) and "The Andromeda Strain" (1971). These "behind-the-scenes" short subjects give valuable

insight into the filmmaking process. The UCLA School of Theater, Film and Television continued its partnership with the Archive by supplying copies of thirteen recent student films and videotapes. Titles include: "American Woman" (Amir Mashayekhi, 1991), "Hearts of Stone" (Steve Anderson, 1988) and "Crystal Ball Dramatics" (Patty Sharaf, 1991). Steve Anderson also requested that Warner Bros. deposit a 35mm print of his recent feature debut, "South Central" (1992).

VISITORS

Scott Simmon of the Library of Congress visited the Archive in January to gather information for a National Film Preservation Board report to Congress. John Turner of the National Archives of Canada paid another visit to the Archive during a recent stay in Los Angeles.

TELEVISION ACQUISITIONS

From **NBC News**, the Archive received a 3/4" copy of the recent special "One Minute to Midnight: The True Story of the Cuban Missile Crisis." **Director George Schaefer** provided 1" copies of two of his works, "Blind Ambition" (concerning John Dean and Watergate) and "The Bunker" (about Hitler's last days). Also in 3/4" videotape: "Hoffa: The True Story," from WDIV-TV in Detroit; **"Rock The Vote,"** an MTV special, donated by the Rock The Vote group; and "Los 30 Del 34: Un Sueno Hecho Realidad" ("A Dream Made Real"), the thirtieth anniversary special of KMEX-TV. The USC School of Journalism generously provided 41 KNBC documentaries from 1962-73, including ten shows from the "KNBC Survey" series. Twenty-four 3/4" tapes of 1990-92 network and cable promotional tapes came from The Academy of Television Arts and Sciences. Gregory Scanlon donated nine kinescopes of "The Dinah Shore Show" (1952-54). Though not a new acquisition, an interesting find in the television collection: **"Profiles: Bob Roberts,"** a four minute film upon which the recent feature was based, which originally aired on "Saturday Night Live." From Lorimar Television came "Szabo's Travels," an episode of the "Homefront" series and a "Knot's Landing" program, "Love and Death."

COMMERCIAL SERVICES

The Commercial Services division continued to provide Hearst Newsreel footage to a variety of television programs, motion pictures and special projects. Many informational series utilized newsreel images, including "Entertainment Tonight" (segments on Jimmy Hoffa, Charlie Chaplin and Marlene Dietrich), **"The American Experience"** (shows on the 1938 East Coast hurricane and FDR) and "Inside Edition" (for a story on Frank Sinatra).

Blackside, Incorporated (which brought us the landmark series "Eyes on the Prize") will be utilizing a great deal of footage for its upcoming multi-part special on the Great Depression. Vicki Carr's talkshow "Vicki!" used footage of Elvis Presley and Bob Hope during its week in Las Vegas. Among the dramatic shows licensing Hearst footage were "The Untouchables" series and the miniseries "Sinatra." Feature films also required the use of historical images: TNT's upcoming "That's Entertainment III" and an independent feature accepted by the **Sundance Institute**, "Little Black Panther," directed by Koina Freeman. Two cable TV sports programs used Hearst footage: HBO's "In This Corner," for a segment on Joe Louis, and ESPN's special on the infamous Cocoanut Grove fire. If you plan to visit the **Lincoln Memorial**, look for UCLA-supplied footage at the new film installation there. Filmmaker Chuck Workman used images of Bette Davis and Mickey Rooney for his AFI-sponsored film celebrating the first hundred years of cinema.

TRAVELS

Martha Yee traveled to Denver for the winter session of the American Library Association at the end of January. She was named to the Executive Board of the Cataloging and Classifications Section of the Association for Library Collections and Technical Services for ALA. The Board will discuss cataloging in the context of ALA membership. Preservation Officer **Bob Gitt** accompanied several UCLA-preserved films to the International Young Cinema Festival in Turin, Italy, last October.

STAFF NOTES

In November, Archive Director **Robert Rosen** was a panelist on a two-day interdisciplinary symposium on "Censorship in the Arts: Historical and Other Perspectives." Held on campus, it was jointly sponsored by UCLA, the Getty Center for the History of Art and the Humanities, and the American Academy of Arts and Sciences. One session specifically addressed censorship in the film, broadcasting and recording industries. **Vivian Mayer**, who served as the Archive's publicist through UCLA's Public Information Office, took a position at MGM in December. We wish her the best table at every Hollywood lunch. **Cheng-Sim Lim**, Programming Coordinator since summer 1990, returned to her previous path as an independent filmmaker at the end of December. Good luck in the cutting room; we will look forward to programming this new title with an in-person appearance by the filmmaker. Development and Public Affairs Assistant **Laura Kaiser** changed departments on February 1 to succeed Cheng-Sim as Programming Coordinator. Having worked previously in Cataloging as well, she brings multi-faceted experience to her new position. Best wishes also to former Accounting Assistant **Kim Rawl**, who departed the Archive in January.

FILMEX, CINEMATHEQUE FOUNDERS GARY ESSERT AND GARY ABRAHAMS

The Archive mourns the passing of Gary Essert and Gary Abrahams, who died within a few weeks of each other last December and November, at the ages of 54 and 48 respectively. Long-time partners and colleagues, they made an indelible impression on the film culture of Los Angeles through founding Filmex (the Los Angeles International Film Exposition) and later the American Cinematheque. Filmex was at one time the largest film festival in the world, drawing audiences of more than 100,000 to an eclectic program of foreign and American independent films. Essert attended UCLA in the 1960s, where he got his start at film programming and also helped design the screening facilities in Melnitz Hall. Abrahams was an alumnus of the University of Arizona.

MOMA'S STEPHEN HARVEY

Stephen Harvey, associate curator in the Department of Film at the Museum of Modern Art, as well as an author and critic with wide-ranging interests in film and theater, died January 1 at the age of 43. He had been with MoMA since 1972, curating or co-curating a number of popular film series on subjects as diverse as French film, Italian comedy and salutes to major Hollywood studios such as Columbia, Warner Brothers and 20th Century-Fox. His exhibition "Vittorio De Sica Behind the Camera and on the Screen" traveled to UCLA in the summer of 1992. He will be much missed by the international film community.

DOUGLAS EDWARDS

The Archive's close colleague Doug Edwards, who was theater and special events administrator for the Academy of Motion Picture Arts and Sciences, died in February at the age of 44. In his thirteen years at the Academy, he produced more than 250 public events, as well as serving as editor of the professional journal "Media Arts" and as L.A. editor and national film critic for "The Advocate." A leading proponent for experimental and independent film, at one time he also headed the Encounter Cinema series in Melnitz Hall. Edwards was an alumnus of UC Berkeley in architecture and design, and of UCLA in film. We will miss him greatly.

UCLA FILM AND TELEVISION ARCHIVE STAFF

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Rene Ota, *Administrative Coordinator*
Edward Richmond, *Curator*
Christina Mehera Riley, *Publications*
Robert Rosen, *Director*
Warren Thomson, *Administrative Analyst*

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Jane Magree, *Cataloger*
Susan Wester, *Cataloging Assistant*
Martha Yee, *Cataloging Supervisor*

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Dan Einstein, *Television Archivist*
Jere Guldin, *Vault Manager*
Charles Hopkins, *Motion Picture Archivist*
Lisa Liang, *Motion Picture Collection Assistant*
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Howard Hays, *Manager, Commercial Services*
Eric Jerstad, *Assistant Manager, Commercial Services*
Calvin Yee, *Commercial Services Assistant*

DEVELOPMENT

Rosalee Sass, *Dir. of Development, School of Theater,
Film and Television*

PRESERVATION

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Blaine Bartell, *Newsreel Preservationist*
Rosa Castro, *Film Preservation Assistant*
Robert Gitt, *Preservation Officer*
Yuell Newsome, *Newsreel Preservation Assistant*

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Holley Hankinson, *News and Public Affairs*
Andrea Kalas, *Assistant Manager*
Lou Ellen Kramer, *Research and Outreach Coordinator*
Steven Ricci, *Head of Research and Study*

DEAN'S ADVISORY BOARD



UCLA's School of Theater, Film and Television, together with the Archive, is expanding its circle of friends with the formation of a Dean's Advisory Board appointed by Gil Cates. Drawn primarily from the entertainment industry, the board is led by an executive committee co-chaired by CAA head Michael Ovitz. Others serving on the executive committee are Debbie Allen, Quincy Jones, Sherry Lansing, Ron Meyer, Rick Nicita and Jack Rapke. The list of board members includes several established friends of the Archive, including Mark Canton, Peter Guber, Michael Medavoy, Cecilia deMille Presley, Leonard Rabinowitz, Martin Scorsese, Jack Valenti and Bud Yorkin. This advisory board is intended to link the School and Archive more closely with the entertainment community, keeping academic and archival programs relevant to new trends and demands.

WESTWOOD PLAYHOUSE

In a surprise announcement in January, UCLA revealed a plan to buy and renovate the historic (1929) Westwood Playhouse, primarily as a venue for professional stage plays sponsored by the School of Theater, Film and Television. However, planned improvements in the film projection system would make the 498-seat theater suitable for Archive special screenings as well. Just south of the UCLA campus on Le Conte Avenue, the Westwood Playhouse is conveniently located with ample access to parking and restaurants. UCLA is slated to take over its programming in the fall of 1994.

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ARCHIVE

Editor Cornelia Emerson
Associate Editors Ed Carter, Laura Kaiser
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It Was A Wonderful Weekend!

by Cornelia Emerson

THE WEEKEND OF MARCH 12-14, 1993 should go down in the annals of film preservation history. It marked a unique collaborative venture by the American Movie Classics cable channel (AMC) and The Film Foundation, led by director Martin Scorsese, to celebrate classic American films—and to raise funds to save them.

As a leading member of The Film Foundation's Archivists Advisory Council, the UCLA Film and Television Archive was in the thick of things—providing many of the restored features, shorts and newsreels that aired during the three-day telecast.

One highlight was the national television premiere of the Archive's ground-breaking restoration of Rouben Mamoulian's "Becky Sharp" (1935), the first feature to be shot in the three-strip Technicolor process. Another was the first TV showing of Howard Hawks' frenetic newspaper comedy "His Girl Friday" (1940) since UCLA preserved the film in 1992, with generous funding by Dini and Les Ostrov. AMC screened other UCLA preserved or restored films including DeMille's "Cleopatra" (1934) and "Sign of the Cross" (1932), Howard Hughes' "Hell's Angels" (1930), Ford's "The Informer" (1935), Lubitsch's "One Hour With You" (1932), Cukor's "The Royal Family of Broadway" (1930), Hal Walker's "Road to Utopia" (1945), von Sternberg's "The Scarlet Empress" (1934) and Michael Leisen's "To Each His Own" (1946).

On the lighter side, AMC paid tribute to two of history's most popular cartoon characters, Betty Boop and Bugs Bunny. Created by Max Fleischer's animation studios, Betty con-

tributed three shorts to the AMC festival, all restored by UCLA. "Any Rags" and "Boop Oop A Doop" both date from 1932, while Betty's only color appearance came in the 1934 fractured fairy tale "Poor Cinderella."

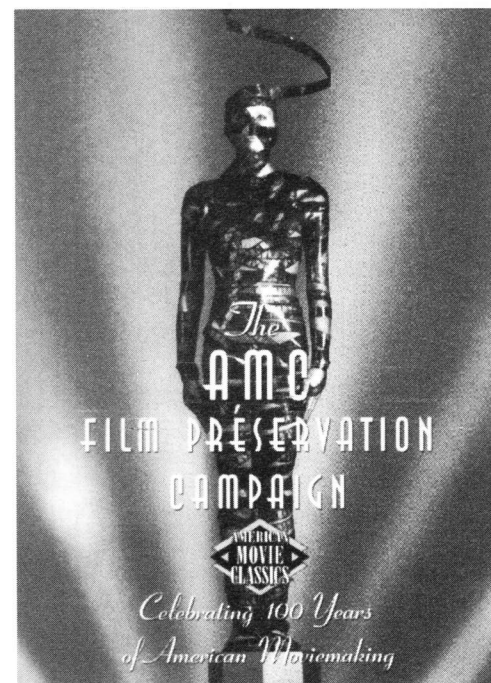
AMC also drew heavily on UCLA's Hearst Metrotone News Collection to recreate the classic movie-going experience of seeing newsreels and shorts before or between features. Viewers were treated to a Hearst newsreel sampler including the bombing of the U.S.S. Panay by the Japanese in Yangtse in 1938, actual invasion films of the Allied assault on Normandy during D-Day, views of many world leaders and U.S. presidents from McKinley to both Roosevelts to Truman.

Last but not least, the three-day festival featured testimonials in support of film preservation from well-known filmmakers and actors, plus a series of mini-documentaries on America's film archives.

The documentary on UCLA's Film and Television Archive tours the nitrate vaults where older films are in danger of disintegrating because of a shortage of funds to preserve them. The documentary features an interview with Archive Director Robert Rosen, and shows preservation staff Bob Gitt, Eric Aijala and Rosa Castro hard at work.

The other four archival institutions working with AMC and The Film Foundation to bring the festival to fruition were the International Museum of Photography at George Eastman House, the Library of Congress, the Museum of Modern Art and the National Center for Film and Video Preservation at the AFI.

AMC FILM PRESERVATION FESTIVAL



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